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tion not alone upon these matters, but also upon the substance of the more important current articles and minor publications upon Greek archæological discoveries, upon bibliography in general, and upon the acquisitions of museums. The articles on the so-called "Asiatic Terracottas"—as a rule, forgeries made in Athens, probably by Italian artists—are interesting reading. M. Reinach's warnings are needed. For, although archæologists are in the main of one mind in the matter, they are not outspoken, and, as a result of this apathy, the forgers and the dealers in these figurines continue their corrupt practices upon a public still reluctant to be undeceived. This handsome volume, with its convenient index to an important part of the unindexed *Revue Archéologique*, will be a boon to many a library.—*The Nation*, Sept. 24, 1891, p. 239.

THEODOR SCHREIBER. *Die hellenistischen Reliefbilder*. Erste Lieferung. Leipzig, 1889; Engelmann. 20 marks.

This is the first instalment of one of those great serial publications, undertaken by the German Archæological Institute and other kindred bodies, and intended to present in systematic form the entire existing stock of ancient sculptures. In this instance it is to the Saxon *Gesellschaft der Wissenschaften*, assisted by the ministry of worship and education, that our thanks are due. There are few archæological publications which have so high a claim as this to be widely known. Not only for the philologist is it important to become acquainted with these idyllic and heroic scenes of the Hellenistic period, and thus with one important source of inspiration to the Augustan poets; but all who possess any appreciation of classic art must needs be charmed by the affluence in invention, the elegance of form, and the refinement of feeling which characterize these products of a luxurious civilization. The helio-engravings, executed by Dujardin in Paris, are of the highest merit.—A. BRÜCKNER, in *Berl. philol. Woch.*, 1890, No. 13.

HEINRICH STRACK. *Baudenkmäler des alten Rom*. Nach photographischen Originalaufnahmen. Folio, pp. 20, with 20 plates. Berlin, 1890; Ernst Wasmuth. 20 marks.

Of the twenty plates contained in this work, Nos. 1 and 2 show the Forum from the east and the west, 3–6 the Pantheon, 7 the Forum of Augustus, 8 the temple of Castor, 9–11 the Colosseum, 12–13 the arch of Titus, 14 the Forum Boarium with its temples, 15 the Forum of Trajan, 16 the temple of Faustina, 17 the Poseidonium of Agrippa, 18 the column of Marcus Aurelius, 19 the arch of Gallienus, 20 the arch of Constantine. The photographs were admirably taken and have been admirably reproduced. The selection of monuments to be represented was made with skill

and doubtless after mature consideration. Nevertheless, two monuments of the highest importance have been omitted, the theatre of Marcellus and the Porta Maggiore; both of these, but especially the unfinished columns of the latter, have exercised an immense influence over modern architecture. Could the work be somewhat enlarged, these two buildings should be the first to be included. Less important, but still deserving a place, are the Basilica of Constantine and a section of the Neronian aqueduct (if possible, with the Arch of Dolabella). The twenty pages of text accompanying the illustrations are excellent in form and substance.—O. RICHTER, in *Berl. philol. Woch.*, 1890, No. 50.

F. STUDNICZKA. *Kyrene, eine altgriechische Göttin*. Archäologische u. mythologische Untersuchungen. 8vo, pp. xi, 224; 38 cuts. Leipzig, 1890; Brockhaus.

This admirable study contains much more than its title suggests, viz., a discussion of the "Kyrenaic" vases, of a relief from Olympia representing Kyrene in conflict with a lion (from the treasury of the Kyreneans), of the legends of the founding of Thera, of Kyrene, etc. Kyrene, the goddess, is proved to be the counterpart of Artemis. In one of the appendices, F. Dümmler endeavors to prove that Hektor was originally a Theban hero, hardly with success. By the skilful use of archæological materials, the author has produced a book which will be of great service to all workers in the field of Greek religion and culture. It is to be hoped that similar books may soon be written for Naukratis, Rhodes, Kypros, and Krete.—CR., in *Lit. Centralblatt*, 1890, No. 33.

K. WERNICKE. *Die griechische Vasen mit Lieblingsnamen*. Eine archäologische Studie. 8vo, pp. 143. Berlin, 1890; G. Reimer.

This book is a timely and welcome supplement to W. Klein's *Griechische Vasen mit Meistersignaturen*, especially since the chronology of Greek vases has received greater definiteness from the discoveries upon the Athenian acropolis within the last half dozen years. The author groups his material under six heads: I, where *καλός* refers to the picture; II, names of women; III, names of males, only on b. f. vases; IV, of males, on both b. f. and r. f. vases; V, of males, only on r. f. vases; VI, names on other vases. In the seventh chapter the historical significance of these inscribed vases is discussed: they are shown to be Attic in origin, and to belong between B. C. 540 and 440. Several indications make it clear that the inscriptions do not necessarily imply personal intimacy between the vase-painter and the persons mentioned with *καλός*; for among these names occur not only those of many eminent vase-painters but also those of highly aristocratic personages. Some of the latter the author seeks to identify